

## *From the Editors*

The question of musical communication is being increasingly addressed by interdisciplinary studies, which, besides musicology, also engage with a wide range of other fields defining music as a physical, biological or cognitive phenomenon, or else as a cultural or social phenomenon.

From the point of view of musicology and its changeable identity, the portrayal of various aspects of the transmission of musical information, seen in the light of the achievements of many other disciplines, is most instructive. The latest volume in the series *Interdisciplinary Studies in Musicology*, titled 'Music as a Medium of Communication', illuminates the phenomenon of musical communication thanks to the diverse academic interests of the authors, determining the character of the articles it contains and of the methodological approaches adopted. An answer to the question as to the nature of the communicational character of music may vary, depending on how we understand and practise musicology, whether we situate ourselves closer to a traditionally humanistic (philosophical, historical or literary) orientation or refer more to the natural sciences.

Hence the consideration in the present publication, on the one hand, of such issues as cultural and musical universals, absolute pitch and cognitive representations of music, as well as the problem of the relationship between musical notation and musical phenomena, between perception and performance, including a strand concerning the receiver and the typology of receivers of music approached from a psychological, aesthetic and sociological perspective. On the other hand, we have a range of interpretational, historical and anthropological studies, concerning, for example, music as thanatological message, the representation of musical emphasis, the grammar of musical language and the relationship between music and other fields of art.

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*Danuta Jasińska  
Piotr Podlipniak*

